



2013
NEW JERSEY ARTS ANNUAL:
CRAFTS

November 25, 2013 – February 2, 2014



NOYES
MUSEUM OF ART
STOCKTON COLLEGE

This catalogue is published to accompany the exhibition

2013 New Jersey Arts Annual: Crafts

The Noyes Museum of Art of Stockton College

November 25, 2013 – February 2, 2014

The exhibition was organized by The Noyes Museum of Art of Stockton College with support from the New Jersey State Council on the Arts/Department of State, The Mr. and Mrs. Fred Winslow Noyes Foundation, the Geraldine R. Dodge Foundation, the Odessa F. and Henry D. Kahrs Charitable Trust, the New Jersey Historical Commission/Department of State.

This exhibition is part of a series co-sponsored by the New Jersey State Council on the Arts/Department of State, Jersey City Museum, the New Jersey State Museum, The Newark Museum, The Noyes Museum of Art, Montclair Art Museum, and The Morris Museum. Artists living or working in New Jersey were invited to submit entries for this year's Arts Annual.

Editor: Dorrie Papademetriou

Design: www.graphicusdesign.com

Printing: Inner Workings, Inc.

The Noyes Museum of Art of Stockton College

733 Lily Lake Road, Oceanville, NJ 08231 U.S.A.

Tel: 609-652-8848 Fax: 609-652-6166

Exhibition Location:

The Noyes Arts Garage Stockton College

2200 Fairmount Avenue, Atlantic City, NJ 08401



Email: info@noyesmuseum.org

www.noyesmuseum.org

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Funding is provided by: The Mr. and Mrs. Fred W. Noyes Foundation; The New Jersey State Council of the Arts/Department of State, a partner agency of the National Endowment for the Arts; The Geraldine R. Dodge Foundation; and the Odessa F. & Henry D. Kahrs Charitable Trust. The Noyes Museum of Art of The Richard Stockton College received funding through a grant from the NJ Department of State, Division of Travel & Tourism.



NOYES
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STOCKTON COLLEGE



**NATIONAL
ENDOWMENT
FOR THE ARTS**





2013 NEW JERSEY ARTS ANNUAL:

CRAFTS

The Noyes Museum of Art
of Stockton College
at

THE NOYES
arts garage
STOCKTON COLLEGE

November 25, 2013 – February 2, 2014



STATE OF NEW JERSEY
OFFICE OF THE GOVERNOR
P.O. Box 001
TRENTON
08625
(609) 292-6000

CHRIS CHRISTIE
GOVERNOR

KIM GUADAGNO
LT. GOVERNOR

November 15, 2013

Dear Friends,

On behalf of the State of New Jersey, I would like to offer my congratulations and best wishes to the artists represented in the 2013 *New Jersey Arts Annual: Crafts* exhibition. These outstanding examples of New Jersey's rich and diverse community of artists highlight the importance of the arts in our lives. Our residents also have a unique chance to experience the work of local artists exhibited in the state's finest museums and share in their creative expression.

The Department of State and the New Jersey State Council on the Arts are proud to help make this program possible and are particularly grateful for the contributions made this year to ensure its success. The residents of New Jersey will surely benefit from the dedicated efforts of all involved. I commend the cosponsors involved in the program for their commitment to artistic excellence and to the development of New Jersey's vibrant artistic tradition. Most importantly, I thank the artists who have offered the best of their time and talents to this exhibit.

Sincerely,

A handwritten signature in blue ink that reads "Kim Guadagno".

Kim Guadagno
Lieutenant Governor

Statement from the New Jersey State Council on the Arts

On behalf of the New Jersey State Council on the Arts, we congratulate the artists represented in the 2013 New Jersey Arts Annual exhibition in crafts. We are all enriched by the work of artists who help us to see the world and its possibilities in new ways, and we are fortunate to have so many outstanding artists call New Jersey home. The New Jersey Arts Annual exhibition series continues to serve as an important forum for artists in both crafts and fine arts, and the State Arts Council is proud to cosponsor this exhibition with The Noyes Museum at Stockton College.

The State Arts Council is committed to serving New Jersey artists in many ways. In addition to the Arts Annual series, the Arts Council supports the work and advancement of New Jersey artists through fellowships, professional development, technical assistance, networking and showcase opportunities, a virtual gallery on www.jerseyarts.com, and grants and incentives to arts organizations to showcase and better serve New Jersey artists. The Council also manages the Arts Inclusion Program, through which works of public art are commissioned for State buildings. Our programs and services for individual artists represent some of our most important and rewarding work.

The Council applauds the boards and staff of the five museums that participate in the Arts Annual series: the Montclair Art Museum, Morris Museum, New Jersey State Museum, The Newark Museum, and most especially The Noyes Museum of Art. These museums are driven by true commitment to New Jersey artists and to making New Jersey a better place through the arts. We particularly thank Executive Director, Michael Cagno and Dorrie Papademetriou, Director of Exhibitions and Collections for making such a substantial investment in the success of this program and for mounting this beautiful exhibition.

Elizabeth Mattson, *Chair*

Nick Paleologos, *Executive Director*

Don Ehman, *Director of Arts Inclusion/Artists' Services*

Juror's Statements

Suzanne Reese Horvitz

The distinction between art and craft, and “high arts” and popular culture is becoming fluid in our contemporary art world. My definition of “craft” is vast and comprehensive. An artist is an artist – no matter which materials are chosen to produce the work of art. Is it “craft” when technique is foremost? Is it “fine art” when meaning is foremost? Emile Zola said, “There are two men inside the artist, the poet and the craftsman. One is born a poet. One becomes a craftsman.” The work I have chosen for this exhibition includes artists who are coming to crafts from a place outside of the craft tradition as well as those artists who attend to the traditions of craft. Since ancient times, people have wanted to bring beauty and creativity into their everyday life. For about a hundred thousand years craftspeople, in caves by the ocean, painted, carved and made beautiful jewelry and tools. This exhibition recognizes that inspired impulse. We celebrate the artistic vision, poetry, technical skills and diverse nature of the work created by the artists of New Jersey which is proudly presented within the recently opened Noyes Arts Garage Stockton College in Atlantic City.

Robert Roesch

Chair of Sculpture: Pennsylvania Academy of the Fine Arts

Traditional technique in materials has been the mainstay in the field of craft. I personally view technique as a crucial part of the road to fulfill the artist's singular dream. I believe that technique must be in service to the “Idea”. I believe it is up to the artist to decide whether their work is art, craft, or both. The diversity of the work submitted allowed me to choose work that contained many materials, and aesthetic viewpoints – work that ranged from tiny elegant bottles to large installations. These artworks have several things in common – good design, an inventive approach to materials and execution using the skills suitable to the artist's concept. Additionally many contain humor, functionality, surprise, and a narrative element. I was truly honored to have the opportunity to view so many exceptional examples of craft by artists of New Jersey.

Director's Statement

The Noyes Museum of Art of Stockton College is pleased to host the **2013 New Jersey Arts Annual: Crafts**, and to welcome the people of New Jersey to the new Noyes Arts Garage of Stockton College in Atlantic City. As the inaugural exhibition for the Arts Garage, The New Jersey Arts Annual: Crafts is very fitting, as it celebrates the very best of New Jersey. As we celebrate the fine crafts being created throughout our state, we also forge our commitment to foster artistic excellence and to support mature and emerging artists. We are extremely happy to continue to provide opportunities for artists and the community in this new art venue with the mission to create an Arts District.

My special thanks to our jurors Suzanne Reese Horvitz, Robert Roesch, for selecting the works for this prestigious exhibition. Together they had the daunting task of choosing works from all of these talented New Jersey artists. The Noyes Museum of Art is grateful to The New Jersey State Council on the Arts and the Mr. and Mrs. Fred Winslow Noyes Foundation for providing the funds and support to produce this year's New Jersey Arts Annual.

I would like to extend my sincere appreciation to The Noyes Museum of Art staff for their dedication and commitment to the New Jersey Arts Annual, especially Dorrie Papademetriou, Director of Exhibitions and Collections, and Katherine Lavergne, Exhibitions Assistant. Finally, to the artists in the exhibition, thank you for inspiring us with your talent and creativity.

Michael Cagno
Executive Director



◀ LINDA ALDRICH

My forms reflect my direct observation of subject and narrative. Traditionally, artists draw from the shadows. I still draw my images on greenware in this traditional way of using value. As I begin the sgraffito work, I am drawing in the light first. This method helps create bright highlights and saves the richest, darkest tones of a drawing. The process itself also allows for evolution and surprise as each piece is drawn first in positive line and secondly focusing on the negative spaces of the subject. My current works show a strong connection between form and surface treatment. For example, I have used the fluid form of a bottle to enhance the swirling movement of the shell forms in "Shell Abstraction."

Shell Abstraction, 2013
Porcelain with slip graffito
4 x 10 inches

AILEEN BASSIS ▶

I am very interested in making art with content. My work explores ways to communicate, question, and open a discussion with the viewer. Much of my work also includes text, sometimes simply to be read and give additional meaning to the work, other times as a comment on the image, and sometimes as a visual element that isn't completely readable. In 2005, my interests in image and text led me to book art, which is naturally an intimate and personal medium. I began with altered books, and then moved to making simple book structures using photography and printmaking. I have made books about different subjects including the legacy of slavery in the United States, dementia and aging, the personal narratives of overlooked individuals, multiculturalism in Europe, and Muslim identity in the United States.



Croatian Prayer, 2013
Altered book
5 x 23 x 16 inches

PAMELA BECKER ▶

This ongoing series of container-like forms reflects my continued exploration of pattern and color. The forms are classic and simple. The patterning acts as a contrast to the simplicity of the form. My interest in pattern and how it affects and determines much of our lives is reflected in these forms. Stitch by stitch, row after row the form slowly emerges. Each piece a record of the extraordinary amount of time involved in its creation. Here thoughts and experiences are reduced to elemental shapes and combined to produce an image. There is an interplay which occurs when pattern and color react and interact with each other that make form and pattern inseparable. Pattern is not only on the surface. It is the surface, an integral part of the form.

Black and Gold Diamonds, 2011
Fiber
42 x 19.5 x 19.5 inches



◀ CLIFFORD BLANCHARD

My work is made from salvaged stainless steel scrap. Cutting, welding, reshaping and joining found objects is central to the creation of the sculpture. Assembling such artifacts creates a precarious harmony between material where balance and tension are at work creating either a sense of equilibrium or the suggestion of motion. "Sleep Walker" is fabricated from an assortment of repurposed and modified stainless steel gears, drive shaft parts, nautical hardware, and other miscellaneous scrap elements. The work is a reflection on the evolving human reliance on technology and associated interpersonal effects experienced during our transition from mechanically based technology to the digital age.

Sleep Walker, 2013
Stainless steel
21.5 x 6 x 4 inches



◀ CHARLES W. BRANIGAN

I usually do not set out to make sculpture or paintings as something pretty to look at, but rather it is a response to a need that I must express. My artwork is following that need and each piece gets me a little closer to what I'm trying to do. If people like my work then that is an added bonus. I make art because I have to. My sculptures can take months to create, then for a few minutes, at the end I am content with the piece, then I start all over again.

Zipper, 2013
Steel
24 x 24 x 72 inches

VERONICA JUYOUN BYUN ▶

"Planer Attachment" is a collaborative work between myself and artist Frank Bosco. His contribution resulted in fabricating the forms with extruded stoneware clay parts. I then glazed and arranged elements in the pile that resulted in the finished work. The gravity of the pile and viscosity of the glaze is the glue that fuses the parts together and determines the end result. This technique allows for greater freedom of composition. In this work, a purpose is to utilize traditional pottery elements of clay and glazes, with a nod to Jackson Pollack, Robert Motherwell, Frank Stella, and other abstract painters. While embracing the materials, we are leaving ceramic traditions behind. Our work attempts to heighten the awareness that the notion of craft exists in all works of art, and not exclusive only to those perceived as such.

Planer Attachment II, 2012
Glazed stoneware
12 x 22 x 24 inches



RENEE CHASE ▶

My figures live at the intersection between ceramic art and fashion design. I use the vocabulary from my background as fashion designer to create my clay forms. Each piece is infused with style and motion; the imaginary body and stance are as important to the piece as is the design of the "garment." I have found through my exploration of clay that, regardless of the medium, there is a synchronicity in approach to design. The garment's relationship to the body, the evolution of a proportion that enhances the body, and line as it defines an elongated form have emerged as constants whether working with cloth or clay. Ultimately, the static figures transcend the functional endeavor of creating clothing from cloth, and the clay pieces achieve an element of beauty that is timeless and completely unaffected by the ephemeral quality of fashion.

Listening, 2013
Saggar-fired stoneware
17 inches



Sleeping Gosling, 2013
Ceramic
6 x 10 x 6 inches

JANICE CHASSIER ▲

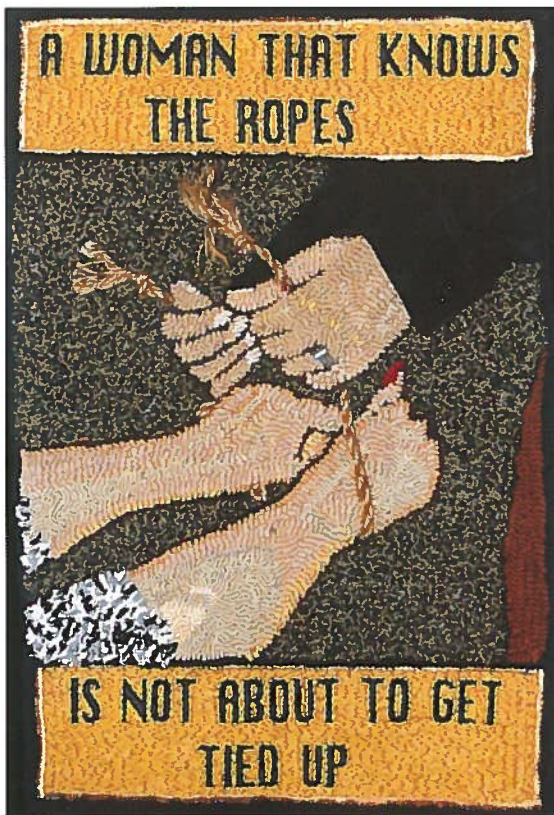
Obstacles in life shape people into who they are and overcoming these obstacles allows people to change their possible destiny. I admire the values of our past generations and see geese with similar qualities. The geese I make personify people in different stages of life. They have a distinctive surface treatment that reflects how life has affected them. I have chosen the Obvara firing technique which is symbolic of life. After carefully sculpting the waterfowl I then subject them to extreme temperature changes, firing them to 1000 degrees and then submerging them into a bath of room temperature water mixed with yeast and flour. The severe temperature difference leaves distinct, unique marks. Some become beautiful; life has been good. When life is difficult, the surface can be harsh or it may break the individual. These scars are an important part of who they are.

Horse Hair Vessel, 2011
Stoneware
8 x 6 x 3 inches



SUE CHIU ▲

Having always enjoyed various forms of artistic expression, my retirement hobby of pottery making has become my passion. There seems to be an inner drive which inspires me to spend every moment I can to fulfill my creativity. My culture, background, and education – Japanese, Taiwanese and Taiwanese-American – provide me with wider vision and richer artistic expression. My goal is to make objects, functional or non-functional, turn into beautiful pieces of art. For all of my work, wheel-thrown, hand-built, or coil, I always start with the end in mind. I begin by visualizing what the finished object will look like, including its size, shape, surface decoration, and glaze. I emphasize harmony among these elements. My success comes when all of the elements enhance each other to create the beauty of the object.



◀ LINDA RAE COUGHLIN

When one thinks of fiber art what comes to mind is Women's Work. Rooted in feminism, each piece in this "women's series," narrates a challenging women's issue or event. In this series you will usually find a woman, and/or a word, phrase, or symbol that expresses a feeling about a particular experience; symbolic of my desire for women to always have their own voice. Private diary pages, these visual fragments are past and present ideas that look at the genre, strength, mystery and social philosophy of what it means to be a woman today. My art is about capturing my intuitive guidance and having the strength to follow its direction, wherever it may lead, even when society may not feel comfortable with some of the issues I raise. Technically, I use the early America 18th century technique of traditional rug hooking to create most of the each piece, which I then incorporate with sewing, felting, appliqué, and embroidery (both hand and machine). Other embellishments are added to give each piece a contemporary look and modern meanings.

Tied Up, 2012
Fiber
24 x 16 x 1 inches

DEBRAH DiMARCO ▶

I tend to focus on exploring the relationship between silver, fire and glass. Silver foil, ninety-nine percent pure, is wrapped around hot glass tubing and burnished on. The silver coated glass is placed into a thin stream of oxygen rich fire, binding the foil to the hot glass surface and then drawn upon with stringers of colored glass to create a pattern. Once this is done, the vessel can start being blown into shape. Each vessel displays a unique set of characteristics depending on the type of flame being used and how long it stays in the fire. My work is spontaneous but centers on a chosen theme. Lately I have been enticed by the shapes of windswept trees and fiddlehead ferns.

Silver Green Amphora, 2013
Glass
6 inches



◀ JEFFREY DOWNEY

This vessel is an ongoing investigation of the artistic possibilities in using recycled papers and cardboard. With these materials I have brought the aspects of design such as texture, space, line, and or shape into the completed works. After peeling away one, or both, of the outer surfaces of the cardboard, I was able to use the linear quality of the exposed flute within to achieve a desired effect. Re-purposed cardboard, shipping paper, and components from discarded furniture were used to complete the work. The body of the vessel was created using skills from my days as a sheet metal mechanic which aided me in laying out tapers and cone shapes that were then assembled to make the inner core. I then applied several layers of various papers to the interior and exterior to strengthen and bond the form into a sturdy undercarriage to facilitate the final coverings.

Curving Legs, 2013
Paper
32 x 11 inches

ALLAN DROSSMAN ▶

Growing up in New York I was able to spend a great deal of time going to museums and listening to jazz. Art and music are my great loves. After art school at the Art Students League and the School of Visual Arts I worked in commercial art for forty years. Most of this time was spent as a graphic designer and art director in television. I used painting, drawing, collage, photography and typography in what I did. The work was artistically and intellectually stimulating. But ultimately I was solving graphic problems for others, not for myself.

When I discovered clay I found my soul. My work reflects my concern for our natural environment, its beauty, its rhythm, its destruction as well as its rebirth. I hope that my work speaks to others.

Closed Form, 2012
Clay
16 x 17 x 15 inches



◀ LORI FIELD

My jewelry making has become an extension of my drawing and painting practice and addresses many of the same themes I try to focus on with my fine art work. In the jewelry I am taking figures that appear in my mixed media and encaustic and silverpoint drawings and translating them into a wearable art either with hand drawn pieces in shrink film or hand sculpted interpretations of these figures in fine silver and bronze. I hope to eventually create a wall tableaux made up of these figures that can be seen as a group installation in a narrative context and that also can be worn individually as jewelry and adornment.

Flora, 2012
Colored pencil shrink film
2.5 x 2 inches



Anthropomorphs, 2011
Iron and steel
5 x 5 x 10 inches

KATE GRAVES ▲

As a founding member of AbOminOg International, a collective which upcycles industrial detritus into cast iron art, I am proud to have introduced the process to the public at events including the Molten Solstice Spectacular at Trenton's Art All Night in 2010 and 2012, and public workshops and iron pour at Grounds for Sculpture. Iron is a curious metal, for it carries within it the seeds of its own destruction if allowed to rust over time. The Rust Belt brought me to the East Coast from California in 1995 to pursue my interest in creating cast metal sculpture. I have been working for over a decade on a pantheon of small, anthropomorphic sculptures intended as guardian figures. Inspired by ancient animal headed deities on view at the Philadelphia Museum of Art, they can be presented individually, in pairs, or as a group.

MARILYN KEATING ►

My sculptures are informed by what I observe in my daily life. I live in a small city just south of Camden, NJ. My home is next to a gas station and across the street from another gas station. In order to have a natural world, I had to build it. I planted trees and flowers and built small living spaces in my postage stamp backyard. I planted species that attract a variety of birds, bugs and butterflies. Many creatures, from feral cats to rare birds and insects, are frequent visitors to this world and have become both inspiration and subject for my art. I create a wide range of artwork: from permanent outdoor sculpture to woodcut prints, wall and free standing sculptures as well as suspended sculptures that combine a lifelong interest in kites from all cultures, both ceremonial and functional, with creatures that impact my daily life or imagination.

Checked Dragonfly, 2012
Wood, bamboo, paper, and paint
39 x 60 x .5 inches





◀ JUDY LANGILLE

The inherent importance of the spine in the human body and the changes it goes through as aging takes place was the inspiration for this piece. The relationship between the elements in this structure is of particular interest to me. The colored confetti like shapes floating between the forms adds levity to this work.

Spinal Forms III, 2011

Textile
38 x 88 inches

Thing I, 2013
Topsoil and silk flowers
10 x 18 x 9 inches



MARIA LUPO ▲

The work is rooted in the ecological cycles of nature and one's relationship to the natural world. Handcrafted and archetypal, the images evoke a mythopoetic relationship with nature that expresses places and creatures both real and imagined. Through tactile, natural materials such as grass seed, spanish moss, topsoil and feathers the artwork fuses ecology and mythology bearing witness to nature's power as well as its vulnerability.

KENNETH MacBAIN ▶

My interest in crafts began many years ago with a desire to create sculptural forms that were more relevant to the human experience. I prefer works of art that are functional, tactile, and inviting, which is why I work as a metal smith and jeweler. To see a well-designed work of art is exciting, but to be able to touch and use it provides a more intimate experience that can prove to be more meaningful and fulfilling. Adorning the human body with beautiful bold sculptural forms has always been an interest of mine. "Necklace" was constructed from non-traditional jewelry materials such as paper mache, nylon, wood and paint. I want the subtle movement of the strands to add a playful quality to the piece as the wearer moves through space.

My motivation in creating "Trophy Wife" was to address issues of control and ownership as they relate to human relationships. Intended to be somewhat humorous, it is more of a social statement than an everyday wearable piece of jewelry. It is showy and gleams with a very high polish and large faceted stone. This piece was turned on a lathe to create surfaces that are sharp and crisp and have a sense of perfection.

Trophy Wife, 2012
Brass and cubic zirconia
3 x 2 x 1 inches

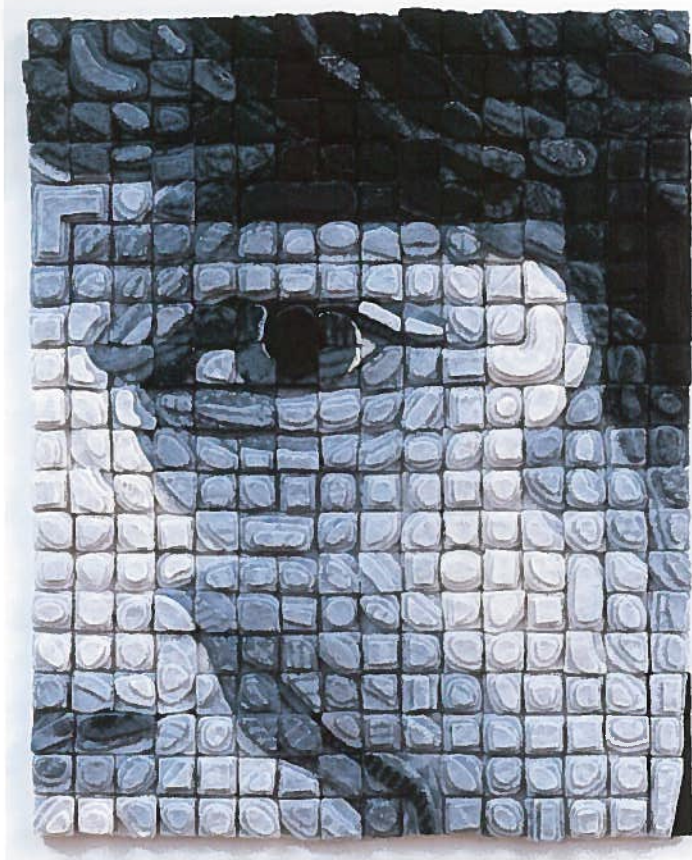


◀ SALLY LAIRD McINERNEY

A few years ago I began working in papier maché, after working many years in clay, wood, and stone. The medium brought me a new flexibility and a sense of spontaneity. Parts of my imagination that had long lain dormant surfaced and creatures combining animal and human forms rose up. They suggest emotional states beyond the literal and have added a new dimension to my focus on the human figure.

"Nesting Harpy" is the fifth in this series. Translucency became a feature of this work. She was initially conceived to roost on a branch; then I hatched the nest idea, which then required an Egg.

Nesting Harpy, 2013
Papier maché
28 x 41 x 14 inches



◀ SUSAN RECKFORD

Knitting has always been a form of connection for me. So when my youngest daughter, Molly, left home to attend boarding school, I designed a knitting project based on her. This portrait is made from fabric that I have knit, felted, cut, layered, and sewn. To create varying shades of gray, I knit a combination of geometric patterns, decorative designs and text pertaining to Molly (e.g. her birthday, e-mail address and favorite sayings) into the swatches. Much of this is now obscured, as it is woven through the layers of the portrait. The grid reminds me of knitting patterns I drew on graph paper when I first began machine-knitting as a child. Conceiving this portrait has kept me closely connected to Molly while letting go.

Molly, 2011
Merino wool
25 x 21.25 x 1.25 inches

JOHN REINKING ▶

At first glance, my pieces are not what most would consider beautiful. They are thick, rough, and have imbedded material. These pieces have been through intense conditions during the wood/soda firing process; severe heat, some partially buried in ashes, and rapid cooling. Because of these conditions these pieces exhibit a story, much like a life lived. A closer look reveals a beauty in their imperfections, such as the ash melting down the side of a piece or melting into a pool of glass in a depression, the flame marks that have been painted on a piece throughout firing, a beautiful crack that serendipitously appears. These pieces become unique individuals and in some cases survivors. This clay is one that I have dug myself and altered slightly for workability. I have not sieved this clay. I leave some of the iron chunks and other feldspathic inclusion in the pieces so that it maintains the integrity and original character of the natural clay. All of these pieces have been fired in my soda kiln which is a converted old electric kiln.

Beauty in Collapse, 2011
Stoneware
24 x 18 inches



DIANE SAVONA ▶

How do we learn history? School textbooks give us dates and leaders; advanced volumes present the sweeping arc of civilizations. Students memorize facts for the test, but few people have a deep understanding of how our ancestors lived. As a child I felt that lessons of wars and nations had little bearing on me and my family history. It was like studying weather patterns, gusting far above, knowing that my peasant grandparents had just scrambled along, surviving as best they could. I wanted to know how they could possibly have managed, living in thatched huts in Poland. My art is created with that question in mind.

The objects I use are collected at my equivalent of archaeological digs: garage and estate sales. In my Passaic neighborhood, there are still large numbers of first and second generation immigrants from Eastern Europe. At these sales I hear the language and find the tools of my grandparents. There, I unearth items that were once commonly used in the domestic sphere – pincushions, darning eggs, crochet hooks – but are now almost extinct.

These aproned, human forms are based on the costume of an old Russian shaman. The upholstered white scissor sections represent the backbones, both denoting the actual skeletal structure and epitomizing lives of hard work. Wearing vintage aprons and quilt fragments, each "Witness to the Past" holds obsolete tools, suggesting the magical tool kits carried by shamans. These figures guard our ancestral memories.

Witness to the Past, 2012
Textile
58 x 23 inches



◀ LUCILLE SCURTI

I make pottery because I love working with clay and have found it to be the most expressive of mediums for me. The raku technique of firing gives me an exciting and spontaneous finish in which to express and satisfy my artistic endeavors. The smoke, the fire, the constant motion required to complete the process from the initial placement of the pieces into the post-firing reduction pit is enchanting. I'm completely fatigued yet totally fulfilled after a day of firing.

I use horses as a motif because I have always had a kinship and emotional attachment to these creatures ever since I was a child. I ride my horse, Bruno, as often as possible and even though he is tame and well trained, there is a part of him that will always remain wild, unpredictable and free. It is this elusive spirit and power that I attempt to capture in my work as I shape the basic contour of the vessel and continue to develop the form through a sculptural manipulation of the clay, glazes and the raku firing.



Blue Horse Running, 2011
Raku clay
7.5 x 6.5 inches



◀ WON JU SEO

I am a textile mixed media artist working primarily with various types of fabric such as silk, ramie and hemp. I create a unique type of art, which utilizes traditional Korean sewing and embroidery methods that retains the color and shape of bojagi with a modern twist. Bojagi is traditional Korean patchwork wrapping cloth originating from the 14th century. "Bojagi Cuffs" symbolizes the feeling of my ancestral roots. The decorative cuffs are mostly hand-sewn. The vivid color combinations and geometric compositions on my work represent my personal and cultural identity as a Korean-American living in modern society.

Bojagi Cuffs, 2012
Textile and buttons
7 x 6 x 3 inches

SKEFF THOMAS ▶

Each morning as my fingers play across the body of my coffee cup, and my lips are welcomed by the roundness of a rim, I am reminded about the subtle quality of form and surface that the ceramic arts provide. I choose to use the wood-firing process for finishing much of my artistic output because there is that great level of subtlety in the ware that emerges from each firing.

Ultimately, the distinction between functional craft and art is blurred, and the viewer/user is granted an experience of a visceral nature simply by using or living with an artist designed, made and wood-fired piece of ceramic art.

As a believer in the importance of daily practice, I continue to examine and contemplate function in the context of use in serving versus the context of function as decoration or ritual support. In this era where functional objects of ceramic art are overshadowed by the plethora of commercially available cooking and serving utensils, it is only the connoisseur of the hand crafted and designed object of the studio artist that looks at, and tries to see, the design vision of the artist.

Bottle with Full Twist, 2013
Stoneware
28 x 9 inches



JUDY TOBIE ▶

Forms and objects are alive with possibility as is my chosen medium, papermaking. Papermaking is both craft and art. The craft requires much preparation and physical work before it can be transformed into art. As an art medium it presents me with multiple avenues for expression. In my practice I make and amass a variety of natural fibers and found object treasures, and over time play with their relationships to each other and to myself. This process can be organically driven by the materials or deliberately built around a concept. Either way, the parts complement each other such that the finished work becomes more than the sum of its parts.

Thus in "Mother Night" the black shapes I felt compelled to create and assemble gradually took form as a dark cluster that echoed my childhood fear of the dark. The deep shadows and recesses suggest the loss of self into the oblivion of night. Yet, even as I tasted that old fear I sensed a maternal quality to the piece, vessels drawing me in for comfort and containment. I was reminded of Nyx, the Greek Goddess of the night, creator of the world, surely the Mother of Night.

Mother Night, 2012
Handmade paper
32 x 16 x 11 inches



ELLEN WEISBORD ▶

Through my fiber and mixed media art, I explore my relationship to nature and the world around me, my place in the universe, as well as the vastness and richness of my own inner space. I offer my interpretation of experiences by altering and combining photographs I have taken with a variety of fiber techniques. "After Lava" is a series inspired by my visit to a pristine lava tube in Volcanoes National Park, Hawaii, and also my nighttime viewing of lava streams flowing into the ocean with explosive force. The photographs I took at the time captured for me the primordial nature of the lava and its aftermath. I have created an offering of my experience by wrapping the pigment prints in carefully composed handmade wool felt and stitching them with handspun silk and hair.

After Lava #4, 2011
Felt, handspun fiber, photo
14 x 20 inches



◀ ANKER WEST

These earthy stoneware pieces reflect a perennial longing to connect with nature and the spiritual world. By using what I have, the human figure, industrial archeology, an urban garden and some simple tools, the Ibis and Newt emerge! Thrown, modeled, and fired to cone ten in a nineteenth century Newark boiler room, contemporary ceramics with an ancient look are produced throughout the year and over the decades. These objects are a product of my hillbilly Danish porcelain potter ways and offer a counterpoint to climate change deniers in the form of animal deities. This animal tripod series is a recurring theme in my work, with nearly a dozen versions completed, including dog, parrot, snake, bear, human, rabbit and alligator. My ceramics are products of spontaneous subconscious thought and action, brought forth as in the myth of Prometheus, Vulcan's forge and the stoneware kiln, intended as a compliment to modern life.

Animal Tripods: Ibis and Newt, 2011
Stoneware
8.75 x 9.5 x 4.25, 5.25 x 5.25 inches



DIANE WHITEBAY ▶

I am an artist equally adept at photography and at fabricating unique art objects, as well as a graphic designer with over thirty years in the architecture and design industry. A designer's eye informs every aspect of my work, which focuses on capturing patterns, textures and colors in a diversity of environments, while evoking a personal world of memory and imagination. Drawing from sources ranging from digital images to my own photography, I create unique boxes with delicate, dream-like images captured in a layer of pigmented wax and accented with jeweled highlights. Fueled by an interest in form, color, and abstraction, my photography reveals an intriguing cross-section of the natural and the constructed world.

Day Two, 2011
Encaustic with ornaments
12 x 12 x 2 inches



WORKS IN THE EXHIBITION

Linda Aldrich

Shell Abstraction, 2013
Porcelain with slip graffiti
4 x 10 inches

Aileen Bassis

Danish Story, 2012
Altered book
7.5 x 8 inches

Croatian Prayer, 2013

Altered book
5 x 23 x 16 inches

Pamela Becker

Black and Gold Diamonds, 2011
Fiber
42 x 19.5 x 19.5 inches

Clifford Blanchard

Sleep Walker, 2013
Stainless steel
21.5 x 6 x 4 inches

Charles W. Branigan

Zipper, 2013
Steel
24 x 24 x 72 inches

Veronica Juyoun Byun

Planer Attachment II, 2012
Glazed stoneware
12 x 22 x 24 inches

Renee Chase

Flora, 2013
Hand-painted stoneware
17 inches

Holding On, 2013

Saggur-fired stoneware
12 inches

Listening, 2013

Saggur-fired stoneware
17 inches

Janice Chassier

Sleeping Gosling, 2013
Ceramic
6 x 10 x 6 inches

Sue Chiu

Horse Hair Vessel, 2011
Stoneware
8 x 6 x 3 inches

Linda Rae Coughlin

Tied Up, 2012
Fiber
24 x 16 x 1 inches

Deborah DiMarco

Silver Green Amphora, 2013
Glass
6 inches

Silver Black Bottle, 2013

Glass
4 inches

Silver Amber Scent Bottle, 2013

Glass
6 inches

Jeffrey Downey

Curving Legs, 2013
Paper
32 x 11 inches

Allan Drossman

Closed Form, 2012
Clay
16 x 17 x 15 inches

Lori Field

Flora, 2012
Colored pencil shrink film
2.5 x 2 inches

We're All Pink Inside, 2012

Colored pencil shrink film
3.8 x 2 inches

Kate Graves

Anthropomorphs, 2011
Iron and steel
5 x 5 x 10 inches

Marilyn Keating

Checked Dragonfly, 2012
Wood, bamboo, paper, and paint
39 x 60 x .5 inches

Chinese Kite Eye Bug, 2012

Wood, bamboo, paper, and paint
33 x 48 x 1.5 inches

Judy Langille

Spinal Forms III, 2011
Textile
38 x 88 inches

Maria Lupo

Thing I, 2013
Topsoil and silk flowers
10 x 18 x 9 inches

Kenneth MacBain

Trophy Wife, 2012
Brass and cubic zirconia
3 x 2 x 1 inches

Necklace, 2012

Wood, resin, nylon
21 x 21 x 1 inches

Sally Laird McInerney

Nesting Harpy, 2013
Papier maché
28 x 41 x 14 inches

Susan Reckford

Molly, 2011
Merino wool
25 x 21.25 x 1.25 inches

John Reinking

Beauty in Collapse, 2011
Stoneware
24 x 18 inches

Diane Savona

Witness to the Past, 2012
Textile
58 x 23 inches

Witness to the Past #2, 2012

Textile
62 x 22 inches

Witness to the Past #3, 2012

Textile
61 x 26 inches

Lucille Scurti

Blue Horse Running, 2011
Raku clay
7.5 x 6.5 inches

Won Ju Seo

Bojagi Cuffs, 2012
Textile and buttons
7 x 6 x 3 inches

Skeff Thomas

Bottle with Full Twist, 2013
Stoneware
28 x 9 inches

Judy Tobie

Mother Night, 2012
Handmade paper
32 x 16 x 11 inches

Ellen Weisbord

After Lava #4, 2011
Felt, handspun fiber, photo
14 x 20 inches

Anker West

Animal Tripods: Ibis and Newt, 2011
Stoneware
8.75 x 9.5 x 4.25, 5.25 x 5.25 inches

Diane Whitebay

Day Two, 2011
Encaustic with ornaments
12 x 12 x 2 inches



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We are pleased to exhibit the works of 30 artists living and working in the State of New Jersey in the **2013 New Jersey Arts Annual Crafts**. My appreciation and heartfelt thanks go to the staff of the Noyes Museum of Art of Stockton College for their cooperative spirit and numerous contributions to the realization of this exhibition, in particular Katherine LaVergne Lourenco for her diligence and attention to detail. I would also like to acknowledge Andrea Giannini, Sara Gendlek, Jim Murray, Tara Rudd, Saskia Schmidt, Jillian Schratz, and Robert Stephan for their continued support through all the date changes and location changes and especially our Executive Director Michael Cagno for his perseverance. I would like to extend a special thanks to Robert Roesch and Suzanne Reese Horvitz for their knowledge, guidance and insight through the selection process, and to Don Ehman of the New Jersey State Council on the Arts, for his continued support. I congratulate the participating artists who represent the extraordinary talent present in the state of New Jersey. And finally, I would like to thank the New Jersey State Council on the Arts for making this exhibition possible.

Dorrie Papademetriou

Director of Exhibitions and Collections



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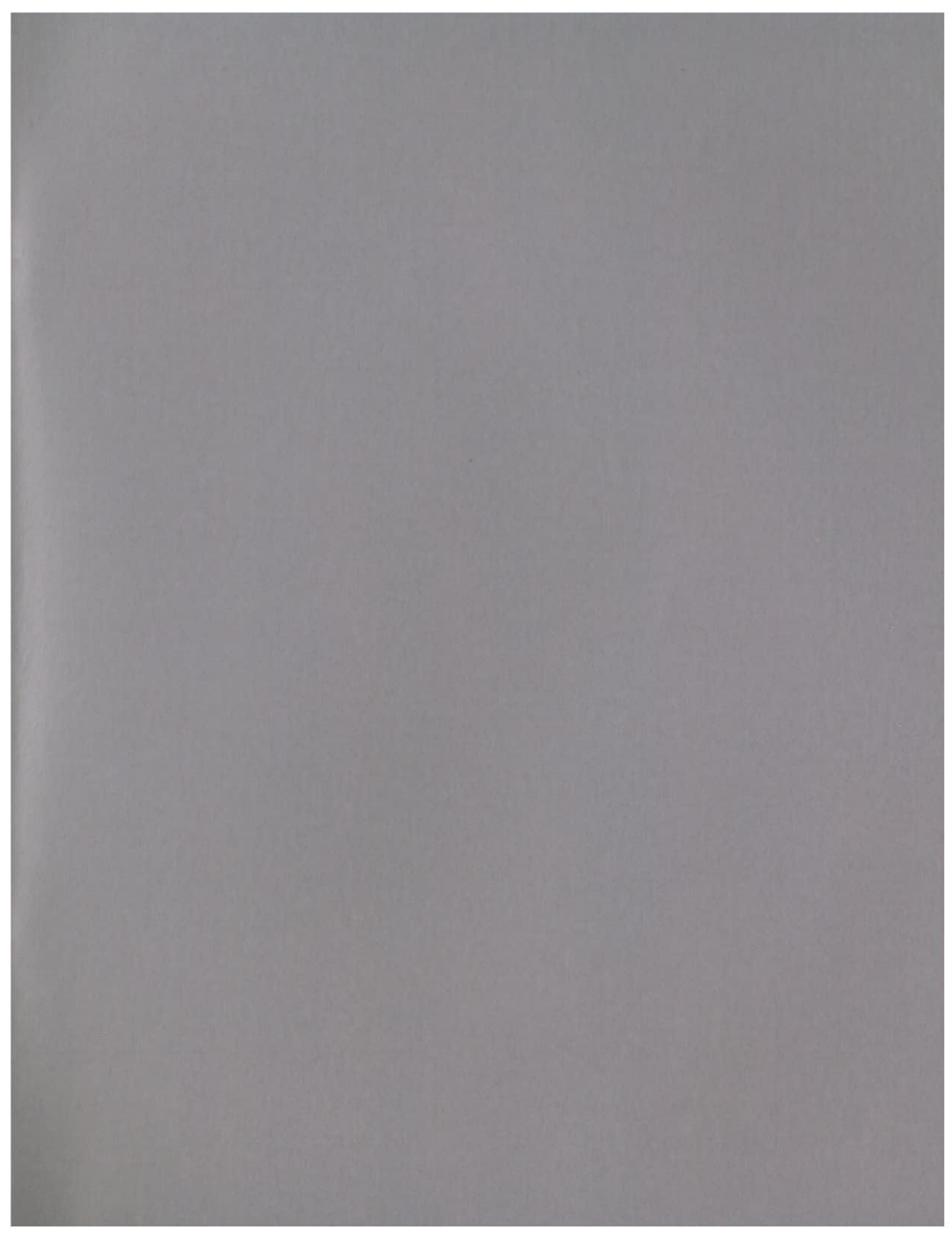
Catalogue compiled by Katherine LaVergne Lourenco, Exhibitions Assistant,
and edited by Dorrie Papademetriou, Director of Exhibitions of the Noyes Museum of Art of Stockton College.

Catalogue Design: graphicsdesign.com
Printing: Inner Workings, Inc.

© 2013, The Noyes Museum of Art of Stockton College
733 Lily Lake Road, Oceanville, NJ 08231 U.S.A.
Tel: 609-652-8848 Fax: 609-652-6166
Email: info@noyesmuseum.org
www.noyesmuseum.org

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